

Antonio Teruzzi

## SPHERES

In Antonio Teruzzi's thirty-year-old artistic research there is a constant, important and decisive red line joining all his steps, i.e., every creative metamorphose, inside a path ( of a personal cosmogony) that is directed to the comprehension of the origins of all alive and not beings. We observe in the artist's pieces those great characteristics of extreme coherence, even in the continuous change of themes and expressive techniques he represents and uses , no matter he expresses himself through painting or he deals with the delicate theme of bindings as well as the three-dimensional sculptures. The last step but not the final one, if I can call it the season of the knowledge *via crucis*, is the present one, "Spheres".

In fact, I think that this last piece brings together not only the first premises of Antonio Teruzzi's work but also a first, partial conclusion of his whole expressive message.

That is why, "Spheres" has two meanings: on the one hand, it represents the circle's sublimation- a perfect geometric figure – and on the other hand, it represents our world, our planet, the universe full of spiritual presences and where the artist revisits, reinterprets and actualizes his loved themes.

First of all, the magmatic, explosive and triggering force in his original creation reflecting in the profiles, in the worlds we find in an evolutionary process that, from the devastating energy of the universe, begins to appear in the original design as points, then little by little the points become the sky and the sea as well as the continents, the oceans which will become along the years our earthly habitat, our mother Earth from we all come from and where we will all, for sure, come back. On the polished and definitive surface of the background, usually in polichrome *terra-cotta* (an interesting artist's use of a principal primitive material, chosen on purpose) we see outlining drugged and rough forms, nearly sketches, but also uncertain because they change continuously towards their present aspect.

And on the same surface the first conscious signs of the animal species appear, the human being who will take possession of the planet (*figures*). In fact, it is about the beginning of the human race evolution, who needs to meet other human beings but also wants to leave behind important tracks of its presence along the years as scratches and primitive cuneiform or runic characters. It is a fact that the human being takes possession of the world, as a thinking and communicating being, by the following use of more articulated alphabets, a more complicated language made by *letters*, that we observe covering the sphere and

appearing, at a first glance, completely in disorder but at the same time underlining important meanings like, for example, recognizing ourselves the universally Earth's children (*mother*). An Earth which becomes more and more populated, where men are looking for other men, that is why they are represented in various groups joined by the same transient destiny but sometimes in conflict (*battle*)

Above all, the mystic and spiritual symbiosis already present in the original design, that for Antonio Teruzzi represents the essential foundations of any approach to the artistic aspect or to the *tout-court* existence.

Whenever and however, in our daily life, but specially in art, the spiritual aspect prevails over everything, i.e, that humanistic devotion or that tracesdental humanism dictated by the Almighty and represented by *angels/men* who announce new times, and that transforms our unexpectedly lifes in marvellous adventures we must live for transmitting the best heritage to our children.

Mauro Paolucci